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The Indian philosophy which appears in nearly every story and which is often the most difficult part to render in English, forms a marked and most instructive feature of these tales and exhibits in the best light the skill of the translator.

Considering the partly Pueblo origin of the Navahoes and the centuries of intercourse which the people of Zuñi have had with the Navahoes, we should expect many parallels in the folklore of the two tribes, and in this book we find some. The tale of "How the Summer Birds Came" resembles in many particulars a part of the Navaho "Origin Legend." A child of the waters, like the Navaho *To'badzistsíni*, is the hero. A monster who kicked his victims down a cliff is alike in both; so is the monster antelope, the man-eating eagles, and the Bat Woman who rescues the hero from his perilous predicament. But the feathers which become transmuted into birds are held in the hands of the hero among the Zuñis, while they are in the basket of the Bat Woman among the Navahoes. The story of "The Coyote who Killed the Demon" and that of "The Coyote and the Ravens who Raced their Eyes" have also Navaho counterparts. The Navaho versions lose nothing in comparison with those of Zuñi, and I have reason to suspect that in some cases they are the earlier.

Perhaps the most instructive story in the book is that of "The Cock and the Mouse," since it shows how easily a Zuñi Indian can change an Italian tale to suit his purpose, can clothe it in Indian ideas, furnish it with a typical Indian creation-myth, and add an Indian moral.

There may have appeared somewhere a more meritorious collection of Indian legends than this; but if so, it has never been my good fortune to see it.

There is an appreciative introduction by Major Powell and there are a number of well-chosen illustrations.

WASHINGTON MATTHEWS.

The Tonalamatl of the Aubin Collection: An Old Mexican Picture Manuscript in the Paris National Library. With Introduction and Explanatory Text. By Dr EDUARD SELER. Berlin and London: 1900-1901. ii + 138 pp., 18 folded plates in color. Oblong 4°.

Again has the Duc de Loubat placed Mexican scholars under obligation by bearing the expense of the magnificent facsimile reproduction of this important manuscript. The history of the codex is interesting. It formed a part of the great collection of the Chevalier Boturini and was described by him in his *Idea de una Nueva Historia*, published in

1746 ; when Boturini's collection was confiscated, this piece passed into the hands of the Mexican government ; Leon y Gama, famous, among other things, for his discussion of the meaning of the Aztec calendar stone, seems to have been the next owner, and from him Count Waldeck purchased it and brought it to Europe ; Aubin secured it, adding it to his magnificent collection, in which others of Boturini's treasures found a resting-place ; finally, M. E. Eugène Goupil bought Aubin's collection and presented it to the French National Library in Paris where it is now preserved.

In 1887 the Museo Nacional of Mexico published these plates in black and white ; these were studied by Dr Seler, who read a paper upon them at the Berlin meeting of the Congress of Americanists in 1888. Now, in 1901, we have this truly beautiful facsimile through the generosity of the Duc de Loubat. Dr Seler, who since 1888 has carried his study of the manuscript much further and has had the opportunity of comparing it with documents then inaccessible, was selected to write a new explanatory text.

The manuscript is reproduced with scrupulous fidelity. It consists of a strip of maguey paper measuring $522\frac{1}{2}$ cm. in length and $23\frac{1}{2}$ cm. in width, folded screen-wise into nineteen sheets each $27\frac{1}{2}$ cm. long. The strip is not one single piece, but is made up of thirteen pieces of about equal length, pasted together. Only the inner sides of the sheets are painted upon, and but eighteen out of the possible nineteen surfaces are occupied. Originally there were twenty pages, but the first two have been lost. The order of pages is from right to left, hence what would be with us the final page is really the first of those which remain.

A *tonalamatl* (Aztec : *tonalli*, fate or doom ; *amatl*, paper or book) is a book of fate, a divination book of good and evil days. The eighteen pages differ, but their plan of arrangement is uniform. Upon each page the upper left-hand corner is occupied by a large painting, representing a deity and an attendant ; the remainder of the page is occupied by fifty-two squares, containing as many small designs. Of these fifty-two designs, thirteen are day-signs with numerals, the days together making up one of the sacred weeks ; on the twenty pages the two hundred and sixty days of the ritual year would appear. In the other spaces are figured the heads of the nine Lords of the Night, and the thirteen Gods of the Day hours, as well as thirteen sacred birds. As these various elements do not equal fifty-two, it is plain that the combination on each plate differs from that on every other plate. Each plate begins, at its upper right-hand corner, with a day name combined with the numeral *one*. Between these days, the first in their respective

weeks, and the large painting there is a relation, the latter showing the god and the fortune influencing that week.

Seler, in his explanatory text, studies these elements in detail—the day-signs with associated numerals, the nine Lords of the Night hours, the thirteen Gods of the Day hours, the thirteen birds—attempting their identification and suggesting their meaning. Far the larger part of the text, however, is devoted to a discussion of the large pictures. The identification of the deities, of their attributes, and of their relation to the day-signs heading the weeks, is difficult, and the explanation of their divinatory significance is even more so. Constant comparison is made with the similar designs in analogous codices, and a searching investigation of the writings of Sahagun, Duran, and other early authors is conducted. In this work Dr Seler shows diligence, erudition, and ingenuity. That he is always right, is not to be anticipated; that he sometimes cannot even hazard a suggestion, is to be expected. He has certainly made encouraging progress and laid some sure foundations.

One of the strong features of the work is the series of explanatory tables presented at the close of the discussion. These are skeleton diagrams or analytical keys of the pages. In them the outline of the large picture and the framing lines of the small square spaces are given in red; in each of the squares, in black, is printed the name of the day-sign, of the hour ruler, or of the bird, that occupies it; upon the outline of the large design are marked in black the name of the deity and of the attendant, as well as the names of articles of dress or adornment, attributes, and objects, which are represented. This method, as simple as it is ingenious, makes it possible for the student to catch, at a glance, all the results of the author's investigation.

It is rare that the Mexican student has so satisfactory and helpful a piece of work. Thanks are certainly due to the Duc de Loubat, not only for his generosity in publishing and distributing this reproduction, but also for his enlightened judgment in selecting so competent a student for its elucidation.

FREDERICK STARR.

The Eskimo of Baffin Land and Hudson Bay. By FRANZ BOAS. Bull. Am. Mus. Nat. History, Vol. xvi, Pt. 1. New York: 1901. 370 pp., 4 pl., 172 figs., 8°.

No other savage people on earth are better known than the Eskimo. We have as guides, Holm in eastern Greenland, Rink in western Greenland, a multitude of explorers ending with Peary and Kroeber in Smith sound, Turner in Labrador, Boas and his predecessors in the Baffin land and Hudson bay area; MacFarlane, Ross, and Kennicott about